THE WEEK OF OPERA.

Metropolitan Opera House. MONDAY, 8:15 P. M .- "Iris," Miss Bori; Mesers. Botta, Scotti and

WEDNESDAY-"Samson et Dalila," Mme. Matzenauer; Messrs. Caruso, Amato and Rothier. THURSDAY, 1 P. M .- "Parsifal," Mme. Kurt; Messrs. Sembach. Weil, Goritz and Braun.

THURSDAY, 8 P. M .- "Il Barbiere di Siviglia," Mme. Hempel; Mesers. Damacco (debut), De Luca (debut), Didur and Mala-FRIDAY-"Lohengrin," Mme. Zarska (debut), Mme. Ober; Messrs.

Urlus and Weil. SATURDAY, 2 P. M .- "Manon Lescaut," Miss Bori, Mme. Perini (debut); Messrs. Caruso and Scotti.

By W. J. HENDERSON.

T O occupation can be more abthe principle which vitalizes spiritual disrobing of the folk song of artistic independence of a "Boris Godunov" there is hidden somewhere secret spring from which the life giving fluid steadily flows. To lay down this theorem is one thing; to demonstrate it is quite another. If then one venture to declare that beforce was the undying impulse of the Renaissance, the statement will surely call for explication, and this may con-

words of John Addington Symonds: "The history of the Renaissance is not the history of arts, or of sciences, or of literature, or even of nations. It self-conscious freedom by the human manifested in the European Paces. It is no mere political mutation, no new fashion of art, no restoration of classical standards of taste. The arts and the inventions, the

prescupied in the contemplation of their own activities. In some instances, they give their days to the celebration of their own glories, while in others, perhaps not difficult to discover, they cling with desperation to throw which inexorable destroyer, they cling with desperation to the ourse of time they would ask. He is they they cover, they cling with desperation to throw which inexorable destroyer, they cling with desperation to throw which inexorable destroyer, they cling with desperation to the ourse of time they would know the course of time they would warry of these.

Now finding new parts for Mr. Caruso is a formidable task. He is they will never the burning pit of their own creation. If every King were a Louis N. there would be no "anarchis in art," as Huneker calls them. They would him to return to his sand byways of the capitals and still the trat scorty rouge and immortal poet Franciscover, they control to the second and the stat scorty rouge and immortal poet from the several seasons pass and a "Bortis Godunov." It is that scorty rouge and immortal poet from the several seasons is well night for the role of Samson is well night for the role of revolutionary tractarianism. Certainly few operanges of revolutionary tractarianism. Certainly few operanges of revolutionary tractarianism. Certainly few operanges for the sessence of revolutionary tractarianism. Certainly few operanges of the capital in Acolan Hall Wedbed-days and the story of shorter pieces, including a few promotes of the time, and the role of some time they would have a strength of the case. The public did not like him to sting Julean. It in story rouge and immortal poet Francis.

The Edith Rubel Trio, a new chamber of shorter pieces, including a general programme of shorter pieces, including a general programme of the case. The public did not like him to story few time they would know the programme of the case. The public did not like him to stay few pieces and the many time. Massed and the programme of the capital in Acolan Hall Wed

ing of genius. The tortured Boris has in his repertory does not stamp it as a melodic idiom of his own; the peo- an achievement in art or physical will be Mmes. Ober, Egener, Cax and ple sing as the people of Russia have endurance. sung for ages, and Dimitri reflects speech Harrison. He was never really their musical thought. The children great in any role save Otello, and it is will conduct. Puccini's "Manon Lesof the monarch prattle nursery songs. The proletariat chants the half mered the impersonation into him bar matinee with Miss Borl, Mme. Perini. belien. The solitary wretch who fun-bles against the borders of doom and Tamagno as in those of Caruso.

Tamagno as in those of Caruso. pasmodically clutches the frail arms of his shaking throne wails in a species

over the score and make changes; but none the less it is Moussorgsky's score ance. Moussorgsky's survived the pruning

in the crashing chords which indicate | doubt there are countries in which the

the ringing of the Kremlin's bells are a thousand miles away from the mental horizon of the elegant and charmsorbing than the search after ing composer of "Scheherazade." This the principle which vitalizes an art work. In the cold and with a plot in which no woman has cumbrous products of recluse intel- the slightest significance and in which Schoenberg, in the unpremeditated the roles of the most vital import are played by a man and the chorus, has played by a man and the chorus, has evidently come to stay. If American the boldly aggressive proclamations sometimes wonder why it is so stirring. perhaps part of the answer may be found in its participation in "the history of the attainment of self-conscious freedom by the human spirit."

The first week of the opera season has successfully brought itself to a hind Moussorgsky's opera the moving conclusion and has left few topics which seem to call for further discussion. In fact the Metropolitan Opera House is the most barren place eall for explication, and this may be considered by the found in these illumining to which the professional chronicler of fifths of the best music in the operation. musical doings is called upon to go this is important. in the discharge of his multifarious duties. It rarely offers anything of or of interacture, or even of nations. It is the history of the attainment of grave importance except when it

generously produces a new opera. Such a production, let it be reiterated, is a most liberal act on the part of the gentlemen who form the Metropolitan Opera Company, and who support the ideas of their impresario.

methods of other men. Above all it was not literally a novelty, was this which drove him to the supreme achievement of his undoubted genius in a work exposing to hatred and scorn a blood stained tyrant and in choral strains of splendid eloquence proclaiming as the triumphant hero of his imagination the Russian people.

It is perhaps fortunate for the prognethods of other men. Above all it be sure it was not literally a novelty. tess of art that monarchs are greatly surely believe that they will never

recognize its puissant challenge of the readily adapt itself to French music. recognize its puissant challenge of the divine right; but the force of its utterance cannot fail to strike heat from the coldest heart.

The dramatic life of the opera is the projection of the tragic figure of the haunted Czar against the background of the raging people and the growth of an upstart claimant for the growth of an upstart claimant for the collection of the season in the continuous conventional the French music, and the more conventional the French music, and Messrs, Sembach, Weil, Goritz, Saems, sho is one of the tenor. Saint-Saems, who is one of the most talented composers surviving in the world of music from the final years of the nimeteenth century, has a clearly marked individuality, albeit its limitations are narrow; but this individuality barytone, will also make his debut.

At its first concert of the season in

Moussorgsky's musical delineation of the two elements in his drama is an exemplification of the unerring worktrangled emotions of frightened re- by bar. Samson was quite as undis-

But the employment of this part enables the famous tenor to make an penditure of his powers. The hard work of the opera falls on Dalila. It is and death, praise making and sorrow, such as the great Russian people sang in all its villages before the sophisticated lyrics of the conservatory began to shoulder out the folk songs.

As for the extraordinary orehestral effects in this work and its savage harmonies, we may accept the famous what it is worth. No doubt he did go he does not offer a haphazard perform-

and not Rimsky-Korsakov's. Every Mme. Matzenauer's Dalila will fo man's instrumentation has a style, un- most people have to be an acquired less it be of mere rule of three, taste. Forty years ago it would have been regarded as a triumph, but pic torial realism-or at least illusion-The stupendous harmonic conception | not then risen to its present high finish instrumental combination found in operatic representations. Without

## CONCERTS OF THE WEEK.

SUNDAY-Symphony Society, Aeolian Hall, 3 P. M. John McCormack, Carnegie Hall, 3 P. M. Opera concert, Metropolitan Opera House, 8:30 P. M. MONDAY-Winifred Christie, pianist, Aeolian Hall, 3 P. M. TUESDAY-Christine Miller, contralto, Aeolian Hall, 3 P. M. Herbert Witherspoon, song recital, Carnegie Hall, 3 P. M. Adele Margulies Trio, Acolian Hall, 8:15 P. M. WEDNESDAY-George Copeland, pianist, Aeolian Hall, 3 P. M THURSDAY-Lois Ewell, soprano, Aeolian Hall, 8:30 P. M. FRIDAY-Philharmonic Society, Carnegie Hall, 2:30 P. M.

Albert Spalding, violin recital, Aeolian Hall, 3 P. M. Edith Rubel Trio, Acolian Hall, 8:15 P. M. SATURDAY-Craig Campbell, tenor, Aeolian Hall, 3 P. M. Sascha Jacobsen. violinist, Aeolian Hall, 8:15 P. M.



WINIFRED CHRISTIE, SCOTCH PIANIST AEOLIAN HALL TOMORROW AFTERNOON

women are nearly all of heroic mould. You see them in droves at Carlsbad and St. Moritz. And if the taste of Peter Paul Rubens had come to govern the ideas of the world we should banish all the airy fairy Lillians of our fancy and sympathize with the contemporaneous Samson. But since the contralto cannot help being a large woman, we can at least award her warm praise for her beautiful singing

Much comment followed the death of Theodore Leschetitzky. Most of it was evoked by the incontestable fact that Mr. Paderewski had been his pupil. But years ago Leschetitzky said that the Polish pianist was not a preacher of his gospel, and Mr. Paderewski has repeatedly confessed that

### METROPOLITAN OPERA HOUSE. Winifred Christle, a Scotch

America as Elsa. Appearing with her will be Mmes. Ober, Egener, Cox and Van Dyck and Messrs. Urlus, Weil, Braun and Schlegel. Mr. Bodanzky Tamagno was a single Van Dyck and Messrs. Urlus, Weil. Reiss, Mr. Bavagnoli conducting.

At to-night's opera concert

## MUSIC.

ist with the society, making her first appearance of the season. The orchestra

This afternoon the Philharmonic Sotiety opens its Brooklyn season at the Brooklyn Academy, with Emmy Destinn in the assisting artist. The programme includes Dvorak's fourth symphony, Saint-Saems's aris "Mon cœur s'ouwed ta voix." Reger's variations and fugue for orchestra on a theme by Mozate (first performance in Brooklyn). Liszt's songs with orchestra, "Der street, when the entire programme will be of Hallett Gilberte's songs, including Fifty-eighth street, was given recently with Florence Anderson Otis, soprano, and Ellen Keller, violinist, as the artists. A unique feature of the concert tists. A unique feature of the concert tists. A unique feature of the concert tists, 76 cts to \$2. Mgment Haensel & Jones Was that five composers, one of whom was Homer N. Bartlett, accompanied their own songs.

Mma. Buckhout will give a series of composers' unsicales, the first being on November 30 at her studio, 265 Central Park West, corner of Eighty-seventh tists. A unique feature of the concert tists. A unique feature of the concert tists, 76 cts to \$2. Mgment Haensel & Jones Was Homer N. Bartlett, accompanied their own songs.

John Bardsley, Associate Royal Academy of Music, London, and late principal tenor at Covent Garden, in that city, has his vocal studio at 520 West Mgment. Autonia Sawyer. Knabe Piano.



are among the other works in the list As ate

ground of the raging product of the region of the raging product of the false Dimitri is himself a creation of the revolutionary dream which haunts Russia to this very day, which haunts Russia to this very day, the is the visible embodiment of that a role in which Mr. Caruso might be confidently expected to arouse seething confidently expected to arouse seething articles.

The false Dimitri is himself is surrounded by the national boundaries of, nineteenth century Gallic opera conventions. So Samson was not a role in which Mr. Caruso might be confidently expected to arouse seething sign. Mr. Bavagnoli will conduct.

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Ear "Lobengrin," the offering sched-like in America.

Lois Ewell, soprano, at her recital i au Soleil" and closes with Huhn's "The Great Farewell."

works he has specialized, occupy a prom-ber 29. There will be groups of C inent place on the programme which and Erahus, the Mozart Fantasie George Copeland, planist, will offer in minor, Ravel's Pavane. Faure's

"Evocation" and "Recuerdos" by Groviez Joselly, Gluck-Sgambati and D'Albert, are among the other works in the list As a compliment to his former associate, Radolph Ganz, Mr. Cornell will play

Puccini's "Tosca."

At his violin recital in Aeolian Hall on Saturday evening, November 27, Sascha Jacobsen will play the sonata in D major of Haendel, the concerto in B minor, opus 61, of Saint-Saens and compositions of interest by Bach, Ge-russi-Randegger, Jr.: Rachmaninoff russi-Randegger, Jr.: Rachma Cecil Burleigh and D'Ambrosio.

C. A. Ellis announces the first Nev York appearance this season of I Kreisler at Hotel Astor on Sunday. vember 28. This concert is to be aid of the Hospital for Deformities ar Joint Diseases, located on Madison av-nue and 123d street.

Christian George, pianist, will play fo the New York Theatre Club at the Hotel Astor Tuesday afternoon, November 23 The chief programme number will be the sonata, op. 27, No. 2 of Beethoven. Louis Cornell has prepared a var

Compositions by Debussy, in whose orks he has specialized, occupy a prom-

# of song planned within the four walls appearance without an exacting exof Moussorgsky's skull. The chorus penditure of his powers. The hard ski's D minor violin concerto and sev-

CONCERTS, RECITALS, NOTES OF flexibility of voice in the other num- and a charming stage presence. She bers by Saint Saens and the Bolero by delighted a most appreciative audience. Dessauer. Joseph Malkin's playing of especially with Landon Ronold's "Little the Boellman variation symphonic was an artistic achievement. He had to rethe Nile," by Gladis Green. American composer-pianist John an artistic achievement. He had to re-l will make his first appearance spond to the continuous applause, and e season this afternoon as soloist in his playing of the aria by Bach his with the Symphony Society at Aeolian cello sang as only a beautiful human Hall, when he will be heard in the Mac-voice can do. Mr. Megerlin displayed Hall, when he will be heard in the Mac-Dowell Concerto in D minor for piano with orchestra. The symphony to be played is Chausson's in B flat, and the programme will close with a suite from "L'Attaque du Moulin" (an episode of the Franco-Prussian war of 1870) by Bruneau. On next Sunday afternoon, November 28, Julia Culp will be the solo-ist with the society, making her first concert proper in his artistic playing of two numbers by Godowsky which repulsive, called "Summernight on the River" and "On \* Hearing the First Cuckoo in Spring" (first time here); the "Surprise" Symphony of Haydn and Strauss's "Till Eulenspiegel's Merry Pranks." concert proper in his artistic playing of

Mme. Howe Cochran is a pupil of Ross David of New York city Miss Beatrice Savelli, pupil of Mine

Helene Malgille, American School of Bel Canto, who has a studio in the Hotel
Majestic, arranged a very successful
benefit for the Blue Cross Fund at the
Bandbox Theatre last Tuesday. Miss
Sayelli herself acted in Maeterlinele's
"Interior" and showed the great success Mme. Maigille has in developing speaking as well as singing voices.

The first of the musicales that Mrs. Acolian Hall, Tues. Aft., Nov. 23, at 3. vocal studios, the Coronet, 57 West Fifty-eighth street, was given recently with Florence Anderson Otts, suprange and Filer Vocal studios, the Coronet, 57 West CHRISTINE Res. Seats 75c, to \$2, Mgman, U.S.

Acolian Hall on Wednesday afternoon, promptu, op. 34, the Liszt Ricordanza, "L'Egyptienne" and "L'enharmonique" and the Strauss-Tausig "Man lebt nur by Rameau and the Spanish dances einmal," in addition to works of Gluck-

Albert Spalding at his third violin recital to be given in Acolian Hall next Friday afternoon, will play two romances by Beethoven, Bach's E major concerto, the D major concerto by Paganini and pieces by Pa

Carnegie Hall., Sat. Aft., Dec. 11, at 2:30 IN AID OF **JEWISH** WAR SUFFERts On Sale WOLFSOHN | ERS. STEINWAY PIANO USED.

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lox office. Advin Schroeder. Cello

CARNEGIE HALL, TO-DAY AT 3.

CRAIG CAMPBELL Teno

Louis Diemer and Emerson Whithorne.

Walter Damrosch in his next "Explanatory Talk" at the plane to the members of the Music Loyers Club on Monday afternoon, November 29, at the Cosmopolitan Club, will discuss the incidental music from "Iphigenia in Aulis," which will be played at the Symphony Society's concerts of December 17 and 19. Mr. Damrosch wrote the music for this drama, as well as for the "Medea,"

by Euriptics, for the production playe at the Greek Thestre, I of California, by Margaret A. her company. At the same le Damrosch will also discuss the incidental music from "Iphigenia in Aulis," which Have society's concerts of December 17 and 19. Mr. Damrosch wrote the music for this drama, as well as for the "Medea,"

(Continued on Bighth Pa

FRIDAY MORNING MUSICALE HOTEL BILTMORE, Dec. 3, at 11.

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es. seats, \$3; Boxes (seating 0), \$30. Order ir seats and boxes may now be secured from E. Johnston, 1451 B'way. Knabe Plane

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